



ROLF KLEP—A RETROSPECTIVE
ROLF AND ALICE KLEP COLLECTION

University of Oregon Museum of Art, Eugene, Oregon

1969

ROLF KLEP—A RETROSPECTIVE

ROLF AND ALICE KLEP COLLECTION

CATALOGUE OF TWO EXHIBITIONS

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and Mark Clarke, Assistant Director

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Wallace S. Baldinger, Director

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1969



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Fig. 2. Rolf Klep at his Desk in the Columbia River Maritime Museum, 1965.

rolf klep

A BIOGRAPHICAL SKETCH

Prophetic of his career is the fact that Rolf Klep (on February 6, 1904) was born in Portland, Oregon metropolis on the Willamette River where ocean-going vessels were docking after finding their way up the Columbia to this sheltered berth on the tributary. Again prophetic of his career is the fact that the artist's boyhood (from 1913 until high-school graduation in 1922) was spent in Astoria, busy fishing port at the Columbia River's mouth.

Among Klep's earliest recollections is that of "lying (with the cat) alongside the wood stove in the living room of a cold night, filling scraps of paper with imaginary ships or revisions of other pictures of ships, efforts that culminated in representations of the Great White Fleet which had just completed its round-the-world cruise of February, 1909." "I liked to draw," the artist comments on such recollections, "and these were my first attempts." There was always in his life, as he puts it, "a gravitational force pulling me toward water." Already in Portland between the tender ages of four and eight he and a chum were feeling the attraction; repeatedly they would run away from home to the banks of the Willamette, "down the bluff and across the tracks to play on the log rafts of the river or to watch the stern-wheelers pushing or pulling their tows, the tramp steamers and the sailing vessels and the steam schooners loading lumber at their docks."

To a small boy infatuated with shipping his new home in Astoria proved a glamorous place. Although his father at the time of his birth was tallyman for a lumber mill loading lumber on to ships (later one of its foremen, and, in Astoria, a lumber inspector), his ancestry included seagoing Viking stock. His grandfather on his father's side was, in fact, Norwegian in origin, ship owner and sea captain who was finally lost at sea with all hands aboard. His mother's brother had actually run away to sea, and she always feared that her son might follow suit. Rolf heeded her desires, however, trying to content himself by frequenting Astoria's combination tug-and-pilot boats. He spent happy days with their friendly skippers, learning from them to relieve the wheel, work as deckhand, make carefully gauged approaches alongside ships on "slow ahead" to take their pilots aboard or to drop the pilots as the ships set out to sea. He was only fourteen years of age when he got his first summer's job as deckhand and relief helmsman—for the first Lower Columbia River highway ferry, the "TOURIST NO. 1."

Rolf's early days in Astoria saw the last of the white-winged ships of sail. From the pilot boats he used to board these beautiful craft riding at anchor sometimes for days to gather their crews. He became friends with their captains and received frequent offers from them to ship as cabin boy. Much to his later regret, he obeyed his mother's injunction and resisted the temptation. Interspersed with the fun-periods frequenting the port's shipping were the usual paper-boy routes, lumber-mill stints, and other after-school and summer jobs, including one to Kake, Alaska, as bookkeeper for a salmon cannery in 1923.

By the time he received the last-named job, he had as an Astoria high school graduate entered the School of Architecture and Allied Arts at the University of Oregon. He started out in architecture but shifted before graduating in 1927 to a fine arts major, with the School of Journalism contributing valuable knowledge to him through the classes of a favorite professor, W. F. G. Thacher. Earning his way, however, the young man found his architectural draftsmanship valuable for summer jobs. So likewise did he find his courses in advertising layout and copy writing and the extra-curricular activities in which he engaged along the publishing line: as art editor of the yearbook, OREGANA, founder-editor of a humor magazine called WEBFOOT, and staff member of a much earlier periodical called LEMON PUNCH (his comic drawing on the theme of "a Student Union" for the latter may have contributed to the organ's early demise). Among the numerous designing tasks he undertook while still an undergraduate, moreover, was one for designing the floats and the decorations for a pageant celebrating the completion of the Siskiyou Route of the Southern Pacific Railroad.

Armed with his Bachelor's degree and all of this special experience in art at the University of Oregon, the young graduate gravitated to Portland as the most likely place of employment. He did find jobs in advertising and layout, but soon the offer of studio space from Hicks, Chatten Engraving Company decided him in favor of free-lancing as a commercial artist.

Marriage to a girl whom he had first met at the University of Oregon, Alice Latture of Portland, wakened his ambition to try his fortunes in the East. In the fall of 1929 the young couple set out in a 1927 roadster for Chicago. The stock market began to tumble. Upon their arrival in Chicago, they found that all of their financial reserves, left behind on margin, had been wiped out and that their sole remaining cash amounted to forty dollars. Rolf had intended to continue his training at the Art Institute of Chicago as nearly full time as possible. Necessity demanded otherwise. Rolf had to look for a job, saving his study at the Art Institute for night school when his hours of work permitted. At the end of four months he found the very kind of position he would have preferred if given a free choice in normal times: working as a commercial artist

for an advertising art studio, Stevens, Sundblom and Stults. He stayed with this company three years before deciding once more to try his hand at free-lancing. In spite of the Great Depression, he managed thus to make a living in Chicago for another two years.

Following the same direction as he had taken from the start, Rolf Klep became the first artist in the United States to adopt for advertising illustration the instrument of the air-brush, formerly used for little other than photo-retouching. Klep's first essays with the air-brush were his advertisements of 1932 for the Frigidaire and Norge refrigerators, one of which we reproduce (Fig. 3).

He was, in fact, so successful in securing commissions and developing a personal style as to feel encouraged. His horizon widened. Torn between returning to the Pacific Coast and going on to New York City, he and his wife chose at length the East Coast metropolis. The greatest opportunities in the country there seemed to beckon, and salt water could again permit indulgence of his passion for shipping. During the fall of 1934 the Kleps moved to New York. Once established there, again as a free-lance artist, Rolf Klep found the world of commercial art opening its doors. He began to get the very advertising agency commissions that he coveted, those of the great steamship lines, and thus to renew his boyhood preoccupation with the drawing of ships. Throughout the rest of his career, in fact, such commissions were destined to elicit some of his happiest achievements; they were mostly advertisements, to be sure, but advertisements enlivened by representations standing out for their veracity of rendering and their sense of physical presence of the steamers plying the deep. He drew ship after ship, sometimes in black and white but more often in full color, for the Panama Pacific Line, the United Fruit Company Line, the Italian Line, the Canadian National Line, the United States Lines, and a host of others. Such activity was in direct accord with his grande passion. It did not keep him from producing, at the same time, much commercial work dealing with other subject matter.

Still more significantly for the development of his art, however, magazine illustration came his way. Increasingly the artist was asked to illustrate technical stories and feature articles for all sorts of periodicals originating in the world's greatest publishing center: from leading news and picture magazines like LIFE, FORTUNE, LOOK and NEWSWEEK, to popular science and household magazines like COLLIER'S, the NATIONAL GEOGRAPHIC, the WOMAN'S HOME COMPANION, and BETTER HOMES & GARDENS, to more technical but still popular specialty magazines like SUCCESSFUL FARMING, YACHTING and MOTOR BOATING.

Since an illustrator's language is typically visual, not literary, he is ordinarily

not expected to do writing, not at least for publication. Here in 1937, notwithstanding, Klep proved himself as gifted in his clear use of the written word as he had already proved himself in his power to crystallize from a miscellany of verbal descriptions and notes the sharply graphic visual image. For the publisher Alfred A. Knopf in that year he created both the text and the illustrations for an *ALBUM OF THE GREAT*. Intending his work primarily for children's consumption, he restricted himself to a limited vocabulary and a simplified sentence structure. He did so nicely, at the same time, in reducing complicated biographical data to tersely composed and vividly expressive accounts, that he made of his book something readable for children and adults alike. With this *ALBUM OF THE GREAT* Klep broke for the first time into the exactingly difficult field of book illustration. He held himself at the start to further children's books, making the illustrations for E. Nesbit's *THE CHILDREN'S SHAKESPEARE*, produced by Random House in 1938, and the illustrations for E. V. Sandys' retelling of the classic English legend, *BEOWULF*, produced by Thomas Y. Crowell in 1941. But book illustration of even greater significance was to come.

The outbreak of the Second World War and the attack on Pearl Harbor, December 7, 1941, led to a profound change of direction in the artist's career. All the services desired his work. The following June he closed his studio as freelancer in New York's Graybar Building to enter the United States Navy. With a Lieutenant's rank assigned in the Division of Naval Intelligence he was put immediately to work in that very field on which all of his training and experience and personal interest were coming to a focus: the graphic rendering of ships and aircraft. As graphic art and production supervisor for the Navy's technical publications, he turned out efficiently in the shortest possible time, owing to the urgency of the need, a series of training manuals (1942-1945). For the Fleet and Air Arm the famous ONI series of recognition manuals on the naval vessels and aircraft of the combatant powers were published. Klep was assigned a contingent of twenty-five Army personnel to assist in turning out the joint Army and Navy Uniforms and Insignia (*JAN#1*)—a great assist in prisoner interrogation. Among the many other publications were: *SHIP SHAPES: ANATOMY AND TYPES OF NAVAL VESSELS*; *MERCHANT SHIP SHAPES*; *MINE WARFARE*; *VARIATIONS IN RADAR COVERAGE*; *C.I.C.: COMBAT INFORMATION CENTER*; *HARBOR UNDERWATER DETECTION*; *NAVAL HARBOR DEFENSE*; *C.I.C.: COMBAT INFORMATION CENTER: THE TACTICAL USE AND OPERATION OF ELECTRONIC AND ASSOCIATED EQUIPMENT*; *NAVAL COMMUNICATIONS SECURITY BULLETIN*. As a prelude to his naval service, Rolf Klep had already served as editor of the New York Power Squadron's organ, *THE CROW'S NEST*, and as art editor of the National Power Squadron's magazine, *ENSIGN*: he had also made the illustrations for James Newman's book, *TOOLS OF WAR*, published by Doubleday in 1942.

In the fall of 1943 the artist was sent overseas for the purpose of establishing "field and operational contacts with the advance units of the Navy, Air and Ground Forces through North Africa, India, Ceylon, Upper Burma, and China." To cover his assignment in China, he had to fly over "The Hump" and a large area of that country already firmly in the hands of the Japanese. Promoted to the rank of Lieutenant Commander, he was then given in 1945 special duty assignments in England, France, Germany, Italy, Greece, Egypt, India, the whole Pacific theatre. The War was coming to an end while he was carrying out these assignments, resulting in his performing most of them by air rather than by naval vessel; he was nevertheless assigned to the Fleet at the time of its contemplated invasion of Japan. His firsthand experience with aircraft, moreover, stood him in good stead when he came toward the end of 1945 to serve as Technical Adviser to Norman Bel Geddes for the latter's miniature photo sequences of the Battle of Midway for the Navy Department; Klep was in charge of all photographic retouching, determination of technical attitudes of planes and ships, and arrangements for production. He had already demonstrated his command of technical phases of the structure and operation of all types of air and surface craft when he rendered in full color a set of illustrations for an article in COLLIERS in 1943 about the then-impending invasion of Europe, where it would come and how. One of the original sketches for these illustrations is reproduced in the present catalogue, Color Plate I, page ii. In order to throw the Nazis off the scent, the artist deliberately depicted the invasion as taking place at a coastal town in Southern Italy rather than in Normandy, where it actually occurred.

Discharged from active service with two combat stars in December, 1945, Lieutenant Commander Klep continued to perform inactive duty assignments, carrying with them in 1952 promotion to the rank of Commander. He returned to freelance illustration in New York City, working at home in what had been planned as a domestic wing to their comfortable old farmhouse and acreage in New Rochelle, New York. At "Souci Farm" the artist was finding his work as technical illustrator in such demand that he could now afford to be selective in the commissions accepted. Those he did accept were such as quickened his imagination and challenged his powers of graphic depiction.

By far the most significant of these commissions was the climactic job for COLLIERS carried out in the early 'fifties. Attending the First Annual Symposium on Space Travel, that history-making event staged in the Hayden Planetarium of New York City in October, 1951, COLLIER'S managing editor, Gordon Manning, conceived of the idea of converting the symposium into a series of articles to be published in the magazine and later to be expanded into a book, one destined to be published by The Viking Press in 1952 under title of ACROSS THE SPACE FRONTIER. This initial volume then led to a book produced by

the same publisher in 1953, CONQUEST OF THE MOON. Under the editorship of Cornelius Ryan and the art editorship of William Chessman, both members of COLLIER'S staff, eleven of the leaders of the project for travel into outer space were brought into active participation with three illustrators, the former to contribute to the texts, the latter to present in the clearest possible terms the subject matter dealt with by the texts: the enormously complex problems confronting man as he planned to explore outer space and eventually to visit the moon, and the practical solutions to such problems then being worked out by the specialists involved. Rolf Klep was one of three illustrators asked to participate in the symposium.

Klep brought to his job the experience of the lifetime that we have been tracing, specializing as he had on the picturing of ships, but rendering likewise in his extraordinarily clean-cut way all sorts of automobiles, aircraft, submarines and other instruments of war.

The illustrations which Rolf Klep created, out of research and many personal conferences with the great participating scientists, are presented in the present retrospective exhibition. We who view this show are in a peculiarly favorable position to compare his illustrations with the actual rockets as finally perfected, the actual look of man floating weightlessly in outer space, of man descending in his landing craft to the moon, of man stepping out upon its surface, moving across it in slow motion, setting up scientific instruments and gathering moon rocks to bring back to earth for testing. Time after time since Klep made his illustrations we have had the privilege of watching over television just such launchings of rockets, their increasing penetrations into outer space, their ultimate splash-downs—finally to culminate, July 16-24, 1969, in the actual trip to the moon by the astronauts Edwin Aldrin, Jr., Neil Armstrong, and Michael Collins.

It may be that the illustrator, sharing vicariously as he worked in the astronauts' ultimate explorations of outer space, experienced as they would a heightened realization of the blessings peculiar to Earth. He must have felt to some extent as they would its appeal of abundant real air, real soil and water, the attraction of its home life, even a nostalgia for boyhood haunts, in Klep's case at least, down at the sea's edge, the limits of the land. It is true that "Souci Farm" did satisfy some of this desire. From it the couple could even repair to a nearby harbor for boating, as they often did. In succession, they had two craft named "WEBFOOT" in memory of their Oregon days. The first, a 38-foot cruiser, they navigated all the way from Toledo, Ohio, by way of Lake Erie, the Erie Canal and the Hudson River to its ultimate berth on Long Island Sound.

Initial training of the illustrator as architect and commercial artist at the Uni-

versity of Oregon, combined with later study of drawing, painting, and illustration at night classes in the Art Institute of Chicago, the Grand Central Art School, and the Art Students League of New York, merged with his own natural bent for sharp visualization and exacting detail. They resulted in a style ideally fitted for depicting the products of the Power Age. He went on to new heights of rendering, as witness, for example, his illustration of the "S.S. UNITED STATES" (Color Plate II, page iii).

Whatever the explanation, Rolf and Alice Klep found themselves yearning more and more for that Pacific Northwest environment where they had grown up. Astoria still retained its human scale and old fishing-port atmosphere.

Even though it seemed to mean a complete break in his career as illustrator, the Kleps in 1956 pulled up stakes in the East and came to settle near Astoria on the pine-covered dunes of Gearhart just south of town, on a site called "Surf Pines" because it overlooked the breakers. There they began what they honestly expected to be a new life of relaxation.

Ironically, the time and energy which he meant to save by cutting his commissions down to a minimum failed utterly to be realized. The artist had always been by temperament a man of vigorous action. In spite of his wife's attempts to restrain him, he was soon throwing himself wholeheartedly into local affairs. He became a member of Astoria's first Planning Commission. He took part in the work of Astoria's Chamber of Commerce, in the programs of the Pacific Art Guild, the American Legion, the Elks, the Rotary Club. He continued to carry out as he had been doing ever since his transfer from active to inactive duty a succession of Naval Reserve assignments from which only in 1965, after twenty-six years before and after his period of active duty, did he finally retire.

At the New York Public Library he did the historical research and the perspective rendering for the extinct post, Fort Clatsop, providing thus the basis for the plans from which under the Clatsop County Historical Society the Fort's restoration could be made. Senator Neuberger accredited the illustration as greatly assisting in the Senator's presentation of the proposal to Congress and the actual establishment of Fort Clatsop as a National Memorial. Klep designed the Comcomly Memorial, the Alderbrook Community Park, and a host of insignia for such institutions and occasions as the Chamber of Commerce, the City of Astoria, the Astor Library Donors, the Clatsop County Historical Society, the Astoria Sesquicentennial, the Oregon Centennial.

In January of 1962 a thirty-five-year-old dream came true. Rolf Klep gathered together an enthusiastic group of local people interested in the nautical heritage of the vicinity and the Northwest in general. By 1963 the Columbia River

Maritime Museum had incorporated and leased the handsome former City Hall, had found and purchased from a Seattle salvage yard—again with the local community and the Northwest rallying support—the venerable lightship "No. 88 COLUMBIA," and had sponsored a waterfront Park including it directly below the Museum. The ship was readied for sea by twenty volunteers, many of them local businessmen, and under the captaincy of a regular bar pilot and Museum-member brought by them down the coast to her permanent moorage. The lightship now shares a new pier with the coast guard's sea-rescue cutter YOCONA. By the end of 1967 the Museum had drawn enthusiastic visitors from fifty states, seven Canadian provinces, and thirty-four foreign countries, with the total number of annual visitors rising from ten thousand in 1963 to more than sixty thousand in 1968. Klep's work both as President of the Museum's supporting organization during the first four years of its existence and as Director from that time until the present has thus aroused a gratifying public interest. For seven years he has worked full time to build a better museum—contributing to it also without remuneration an outstanding nautical collection. The Museum is already in this short period of time recognized as one of the foremost maritime museums of the country.

In connection with Klep's founding and directing of the Columbia River Maritime Museum the artist has come increasingly to serve as lecturer. In September, 1967, he was one of twenty Western selectees for a three-week National Regional Seminar on Museum Administration sponsored by the American Association for State and Local History and supported by the National Endowment for the Humanities. During the summer just preceding this seminar he was one of ten speakers, illustrating his talk with his own slides in color, on "The Romance of the Oregon Maritime Heritage," at the Marine Science Center of Oregon State University at Newport, Oregon. He represented Astoria and its vicinity again recently at Newport, in a two-day conference sponsored by the Institute for Community Art Studies of the University of Oregon and opened by him with an address on cultural developments in Oregon communities and his local community. Lecturing and writing has been occasioned by his membership in various community, state, and national organizations, including the Clatsop County Historical Society (in which he holds the first Life Membership), the Lewis and Clark Festival Association, the Larchmont Yacht Club, the Astoria Yacht Club, the Oregon Historical Society, the Arts in Oregon Association, the Governor's Council on the Arts and Humanities, the American Association for State and Local History, the National Maritime Society, the Navy League of the United States, the Oceanographic Foundation, the Coast Guard League, the Puget Sound Maritime Historical Society, the San Francisco Maritime Museum, the San Diego Maritime Museum, the Netherlands National Maritime Museum, the Norsemen's Federation, the Sons of Norway, U. S. Naval Institute, Alpha Delta Sigma (National Advertising), Chicago Artists Guild, New York Artists

Guild, New York Society of Illustrators.

Paintings and illustrations by Rolf Klep are now contained in such public and private collections as those of the Columbia River Maritime Museum, the Clatsop County Historical Society, the Astoria Public Library, the Astoria High School, the Museum of Art of the University of Oregon, the University of Oregon Library, the Mariner's Museum, the Baseball Hall of Fame, the United States Naval Academy, the National Geographic Society, the Haseltine Collection of Pacific Northwest Art, the Collection of Colonel John M. MacGregor, the Collection of S. S. Wilcox, the Collection of J. Lester Albertson.



Fig. 3. "Frigidaire." One of a series of advertisements making first use of air-brush for pure illustration in the United States. 1932.



Fig. 4. "She Could Reef a Sail." First full-page illustration in color. WOMAN'S HOME COMPANION. 1935.

COMMENTS OF THE CRITICS

WILLIAM C. CHESSMAN, former art director, COLLIER'S:

The scene is the 13th floor of 250 Park Avenue, New York City. The year is 1934. My secretary, Miss Anne Cushner, enters my office. "Chess" she says, "there's an artist outside named Rolf Klep, who'd like to show you his work." "Good God," I reply, "Another one? We've already seen six today. Also, I've got to get this magazine closed. We're running out of time." Anne says, "He seems such a nice guy. Anyway, he hasn't such a large portfolio, and I think you can brush him off in minutes." "Annie, I think you're in love with the guy, but, send him in," say I.

Well, to make a short story long, I was presently exposed to some of the most beautiful, most meticulously rendered examples of scientific, engineering and cartographic art that I have ever seen. The details were precise, and understandable to the lay mind. The break-away diagrams, showing the anatomy of whatever he worked on, were rendered with a sure touch, and with the desire to show the reader exactly what made the device operate. Furthermore, the renderings had the touch of the artist as well as of the mechanic and were always in top taste. Hell, you can see what I mean when you look over the drawings displayed here.

For example, examine the paintings he made, in collaboration with Dr. Wernher von Braun and the late Willy Ley, in the field of space exploration. This started five years before Sputnik I travelled the skies, some seventeen years before Armstrong and Aldrin stepped on the moon! And, while a lot has since been learned, the Klep illustrations show how the moon landing might have come about, and with considerable accuracy.

In the many years I've worked with Rolf, I've found him to be not only a grand guy, but also a guy with a passion for accurately rendering every detail, so that the subscriber knows exactly what's being said.

He was equally meticulous in delivering his work by deadline, which, more often than not, was an extremely rugged chore. I've known him to work all through the night to get his material to the office the next morning.

CHARLES TUDOR, former art director, LIFE:

Of the illustrators with whom I have worked very few have the same aura of professional ability as Rolf Klep. To be a pro in the magazine business, like every other creative business, is to be of top quality.

He made his own contacts and did his own research on every story. Most of the other illustrators had to have it done for them. Rolf's researcher had to confine herself to checking and ok'ing the final illustrations. One of the assignments was drawing a cross-section of the top-secret liner "S.S. UNITED STATES." The turbines and speed of the ship were top security. Rolf was given a set of phony blueprints by the Naval Architects, Gibbs & Cox. Rolf spotted the errors by making a conducted tour of the ship. He made the necessary corrections without disclosing any security.

The excellence of his work can best be shown by a summary examination of the illustrations in this exhibit. A real "fun" guy and don't call him "Kelp" which has to do with seaweed. I miss him.

JOHN McCLELLAND, JR., owner and publisher of THE LONGVIEW (Washington) DAILY NEWS:

A boy grew up in Astoria where the streets climb in steps away from the waterfront and the docks and ships and fishing boats are always in view. This boy was Rolf Klep, and there began a love affair with the sea and ships and all things maritime that continues to this day. Rolf dreamed of becoming a sailor and regrets sometimes that he did not, but after a long and successful career in art he went back to Astoria to find at least partial fulfillment of the compelling call of the sea by founding the Columbia River Maritime Museum. Now after several years of collecting and fund-raising and giving, Mr. Klep has under his guidance one of the West's few top quality museums devoted entirely to maritime matters. It specializes in the Columbia River and includes the restored Columbia River Lightship, COLUMBIA, moored near the main Museum building on the hillside above the waterfront. From the Museum's windows Rolf Klep can look out at the docks, the parade of ships from all over the world, and beyond, to the bar and the sea. He is an artist, professionally, but his first love must always still be the sea.

ANNE T. EATON, in a NEW YORK TIMES review:

ALBUM OF THE GREAT is more than a collection of sixteen biographies of individuals of renown. It is, as Dr. Smith tells us in his introduction, an "outline of modern history—of what European men and women have done and have aspired to do from the eighth to the eighteenth century of our era."

GENERAL WALTER DORNBERGER, author of V-2, in presenting an autographed copy of his book:

To Rolf Klep with compliments. Modern technical progress is the victory of teamwork, of unshakeable faith, of luck and of one single hard will!

JAMES R. NEWMAN, author of THE TOOLS OF WAR, in presenting an autographed copy of his book:

For Rolf Klep, whose beautifully executed drawings are a major part of this book. If I ever do another I shall consider myself fortunate if I can get more of his superb craftsmanship. And so will the readers.



Fig. 5. "German Battleship TIRPITZ." Artist's first illustration for Office of Naval Intelligence Recognition Manual, SHIPS OF THE GERMAN NAVY. 1942.



Fig. 6. Photograph of the Model of the Cruiser U.S.S. ASTORIA. Model by Rolf Klep, made on simulated sea, wake made with baking soda. Demonstration for Norman Bel Geddes' miniature photo sequences of Battle of Midway, for Navy Department. 1945.

rolf klep

A RETROSPECTIVE

CATALOGUE NOTES

(Individual illustrations and reproductions grouped according to chronology, subject matter, publication and date.)

IN THE BEGINNING

1. Work done at the University of Oregon, etc. 1922-27.
2. Portland and some advertising art for IRON FIREMAN and Rankin School of Flying. 1927-29.

CHICAGO. 1929-1934.

1. Experimental scratchboard drawings, Kimberly-Clark Kleerfect Paper ads. 1930-34.
2. Article, "The Air Way," ARTIST AND ADVERTISER. 1932.
3. "Fashion of the Hour" cover for Marshall Field. 1932.

NEW YORK. 1934-1956.

1. DAILY NEWS ad, 1936, U.S. Lines, 1936; "Agriculture and Industry" in SUCCESSFUL FARMING, 1937; three tractor drawings for Veedol-Lennen and Mitchell Advertising Company, 1938.
2. Four full-color Shell Oil ads selected from a series - J. Walter Thompson. 1949-56.
3. Illustrations for Pan American Airways, 1939; Hercules Powder, 1940; Independence Match, 1940.
4. YACHTING, 1938-62, and MOTOR BOATING, 1941, covers and frontispieces (four YACHTING cover originals, five repros, one frontispiece repro; one MOTOR BOATING repro).
5. Marine story illustrations.
 - a. WOMAN'S HOME COMPANION (first full-page color) original and repro. 1935.
 - b. FORTUNE, illustration of Tebo Yacht Basin for article, "Large Yachts," original and repro. 1937.
 - c. Boat Show section cover, OREGONIAN. 1959.
6. Great sportsmen and their ships - SPORTS ILLUSTRATED. 1956.
 - a. "EUGENIE VIII" plan and elevation, cutaway, engravers' repro, and two magazine page repros.
 - b. "FINISTERRE" cutaway views and side elevation.

7. Magazine covers for THE DIGEST, COLLIER'S, TODAY, and BETTER HOMES AND GARDENS (nine). 1935-55.
8. Technical illustrations for COLLIER'S, FORTUNE, and NATIONAL GEOGRAPHIC.
 - a. Oil geology - FORTUNE, 1938.
 - b. Atlantic landing field - COLLIER'S, 1946.
 - c. Cars of the future - COLLIER'S, 1947.
 - d. Baseball Arena - COLLIER'S, 1952.
9. Fish stories for LIFE and COLLIER'S.
 - a. "Climb, Fish, Climb," Neuberger - COLLIER'S, 1937.
 - b. "Fishing Can Be Fun" - COLLIER'S, 1940.
 - c. "Life of the Salmon," migration, hazards and dams. Two color repros, FORTUNE, 1950.
10. Technical story illustrations.
 - a. "In Drydock," oil, 1940.
 - b. "Polar Weather Experiments" - COLLIER'S, 1953.
 - c. Hospital ship, "HOPE" - LIFE, 1959.
11. Some illustrations leading to Naval service, World War II.
 - a. Six-inch shell, original and repro - FORTUNE, 1940.
 - b. Bomber and fighter fire patterns - FORTUNE, 1940.
 - c. "Wing Talk," one of a series for COLLIER'S, 1941.
 - d. Heavy cruiser for G.E. story - FORTUNE, 1942.

NAVY. 1942-1945.

12. Navy recognition illustration examples
 - a. Battleship TIRPITZ (first Service illustration), 1942, and two sets of German subs for recognition manuals.
 - b. Invasion of Europe, sketches, originals, and repros by Lt. Klep - COLLIER'S, 1943.
 - c. NEWSMAP painting, "Destroyers of World War II" - Army Service Forces, 1944.

NEW YORK. 1945-1956.

13. Super-bomber, attack by planes and missiles - LOOK, 1945.
14. The atom.
 - a. "Atomic Age Navy" - COLLIER'S, 1946.
 - b. Locomotive - LIFE, 1950.
 - c. Sphere for submarine engine experiments - LIFE, 1952.
 - d. Syneroton (Brookhaven, L.I.) - LIFE, 1954.
 - e. Plane (in air and underground hangar), plane engine (Haseltine Collection) - LIFE, 1955.

15. Guided missiles.
 - a. Air-to-water torpedo, original and repro - LIFE, 1954.
 - b. Ground-to-air repro - LIFE, 1949.
 - c. V-2 submersible launcher, two originals and one repro - COLLIER'S, 1955.
16. Carriers, battleships, planes and tanks.
 - a. Atomic carrier, fighter planes, and attack on B-36 - LIFE, 1952.
 - b. Passenger plane of the future - COLLIER'S, 1938.
 - c. The mini-sub, two original paintings, sketches and reprints for these illustrations - COLLIER'S, 1953.
 - d. "Mo" gets free - LIFE, 1950; modern tank - LIFE, 1940.
17. Protection against atomic attack.
 - a. Bombing of Pittsburgh - LOOK, 1955.
 - b. Scientific equipment - LIFE, 1957.
18. Space.

Twenty-two illustrations from symposium space articles - COLLIER'S, 1952-53.
19. Book illustrations (selections).
 - a. ALBUM OF THE GREAT, 1937.
 - b. CHILDREN'S SHAKESPEARE, 1938.
 - c. BEOWULF, 1941.
20. Special (framed).
 - a. S.S. UNITED STATES, original and repro - LIFE, 1952.
 - b. S.S. CHRISTOFORO COLOMBO and KLM plane - LIFE, 1955.
21. "Build a Better Schoolhouse," four color illustrations - COLLIER'S, 1954.
22. Magazines, space books, WEBFOOT, joint army-navy uniforms and insignia (JAN #1), recognition manuals (air and sea), Navy special and technical publications.

BACK HOME. 1956-.

23. DAILY ASTORIAN and THIRTEENTH NAVAL DISTRICT BULLETIN.
Postwar illustrations for monthly Naval Reserve information feature:
"Now Hear This."
24. Things for fun - sketches on a San Juan cruise.

PORTRAITS OF ROLF KLEP BY OTHER ARTISTS

1. James Schucker. "Rolf, the Nasty Norse," watercolor on illustration board. Caricature by fellow-employee of Stevens, Sundblom and Stults, Advertising Art, Chicago. 1930.
2. Lawrence Powers. "Lt. Rolf Klep, USNR." oil on canvas. 1943.



Fig. 7. "The Mini Sub and Its Strategy." Frogmen cut net protecting enemy harbor. Submarine so small and moving so silently as to be difficult to detect. COLLIER'S. 1953.



Fig. 8. "Walking or Jetting from the Space Station." Illustration for article, "Can We Survive in Space?" Characteristic of men who would assemble the moonship for final landing on moon. COLLIER'S. 1952.

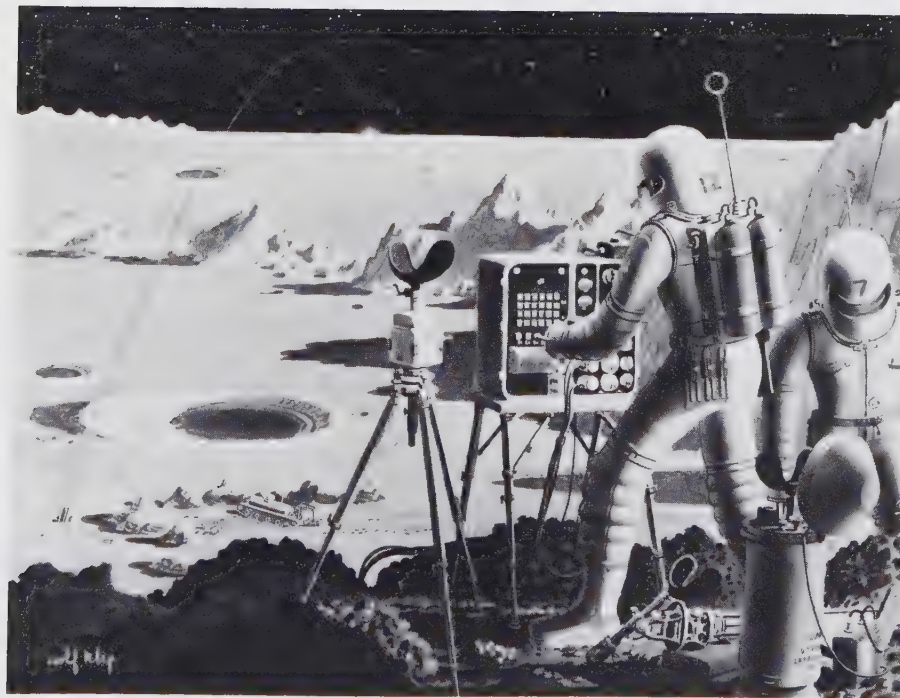


Fig. 9. "Astronauts on Moon Experimenting With High Explosives to Cause Artificial Moon Quakes."
Illustration for article, "The Exploration of the Moon." COLLIER'S. 1952.



Fig. 10. With A Roar Grendel Sprang At Beowulf.

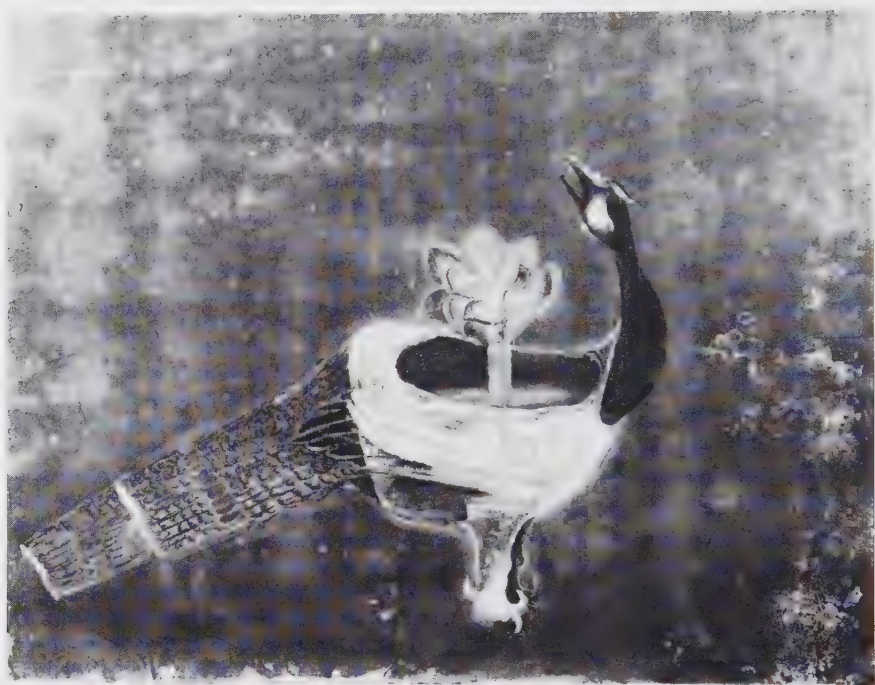


Fig. 11. United States. Painting. Morris Graves (1910-). "Peacock-Bronze Flower Vase." gouache on paper. n.d. Klep Collection.

THE ROLF AND ALICE KLEP COLLECTION

AN INTRODUCTION

The Kleps maintained during their life in the East an active relationship with their alma mater, the University of Oregon. While living on "Souci Farm" in New Rochelle, 1942-56, they contributed toward the purchase by the New York alumni for the University of Oregon of two of its permanent art collections: PASTEL PORTRAITS BY LEONEBEL JACOBS (1953), and THE WATERMARK COLLECTION OF JAPANESE HANDMADE PAPERS (1954). After returning to Oregon in 1956 and settling at Surf Pines near Astoria, the Kleps' participation in art affairs at the University of Oregon took a still more active turn.

A year before Rolf Klep's entrance into the University's School of Architecture and Allied Arts (1922), Prince Lucien Campbell, fourth president of the University, had accepted on the institution's behalf the gift on an earlier art collection of signal importance. Known as the Murray Warner Collection of Oriental Art, it had been presented by Mrs. Gertrude Bass Warner in memory of her late husband, Major Murray Warner. Mrs. Warner had directed the showing of the Murray Warner Collection, first in its temporary quarters in Gerlinger Hall and then permanently in a building erected specially to house it through funds contributed by the people of the state: the Museum of Art of the University of Oregon.

It so happened that within a year of the Kleps' return to Oregon this state-owned art museum launched a new program of collecting and exhibiting along lines of development the precedent for which had been set by Mrs. Warner under the theme of "The Meeting of East and West." One of the earliest works of Oriental art to be acquired under the new program was a Japanese sculpture, the Bodhisattva Kannon, which the Kleps had purchased in Kyoto during a trip around the world just preceding their presentation of it to the Museum in 1958 (for illustration, see the cover of the present catalogue). During the summer of that same year plans were being laid for the formation of a statewide organization of art-minded citizens dedicated to support of the Museum's new program of acquisitions and exhibitions. Rolf Klep consented to serve on the Steering Committee for the resulting Friends of the Museum organization and for a three-year term as one of the charter members of its first Board of Governors following the organization's incorporation under the University of Oregon Development Fund in 1960. For the Friends of the Museum membership cards, the letterhead of its stationery, and the printed invitations to its functions, a reproduction of the Japanese image of the Buddhist Deity of Compassion came appropriately to be used as the Friends' "coat of arms."

One of the Kleps' neighbors at Surf Pines, Virginia (Mrs. William A.) Haseltine, became the moving force in extending Friends of the Museum membership to include the state, rather than letting it settle back into a local membership drawn from the communities of Eugene and Springfield. Through Mrs. Haseltine's initiative and persuasion, the Kleps were enlisted to stump the state with her. By prearrangement with them some art-minded couple in a given community would consent to the use of their home for an evening. Other art-minded people of the community would be invited to a gathering at which Rolf Klep would offer an informal color-slide-illustrated travelogue on his observations during the Klep's round-the-world trip, and Virginia Haseltine with Alice Klep's support would sign up new members for the Friends. Without this initial exploration of the possibilities for statewide membership in Oregon, the later pioneering enterprise of Statewide Services offered by the Friends of the Museum might never have been undertaken.

Some measure of the way in which the Kleps became increasingly involved in the work of Oregon's Museum of Art can be noted in the Catalogue Notes for the Klep Collection following this introduction. The earlier gifts made by them can be seen to lie in the Oriental field, representing China and India as well as Japan. The most impressive of all, however, have to do with a second line of development parallel to that embracing Oriental art, one adopted by the Board of Governors of the Friends organization in 1964. The new line of development embraced the art of the Pacific Northwest and added momentum to efforts by the Friends to implement action taken by its Board on December 6, 1963, "to make the Museum of Art of the University of Oregon the principal home of paintings and memorabilia by Morris Graves." Graves had been born in Oregon, he had already become the state's most distinguished artist, and he had lent his approval to the Board's action. In keeping with Mrs. Warner's original motivation to advance the meeting of East and West, moreover, the painter in his work was deeply indebted to the religious philosophy and religiously-inspired art of the Orient.

In token of the artist's support of the Graves-at-Oregon Project, as it came to be called, Morris Graves offered for purchase for the future study of his art a trunkful of paintings, drawings, sketches, studies, exercises, and miscellaneous notes representing forty years of studio accumulations. In August, 1967, the Kleps decided to purchase for the Museum of Art this precious store of paintings and memorabilia by the famous Pacific Northwest artist. Since that time Rolf Klep has gone to the utmost pains to restore various works in the group, carefully assembling scattered fragments, cleaning and restoring damaged items, mounting and matting some and framing others under glass, so as to preserve and make them suitable for exhibition. The astonishing results of his skilled and meticulous work can be readily seen in the present exhibition, where now

on view is a selection of such works out of the original total of two hundred forty-six.

With the gift of the works by Morris Graves described above, the series of gifts made during the past decade here comes before the public for the first time as the Rolf and Alice Klep Collection. Already of extraordinary value, it forms a solid core for future expansion.



Fig. 12. India. Sculpture. "Shiva in Vrishavahana-murti." wood relief from a temple car of South India. Late 16th-Early 17th C. Klep Collection.



Fig. 13. India. Sculpture. "Shiva Nataraja." cast bronze and cast iron, from South India. Late 16th-Early 18th C. Klep Collection.

ROLF AND ALICE KLEP COLLECTION

CATALOGUE NOTES

ORIENT

CHINA: PAINTING

1. Kuan T'ung, style of. "Scholar's Retreat on Mountain Lake." colors on silk. Ming Dynasty (1368-1644), probably 17th C.
2. Liao Yen, in manner of Li T'ang (fl., Late 11th-Early 12th C.). "Boy Riding on Water Buffalo, Playing Flute." colors on silk. Ch'ing Dynasty (1644-1912), probably 18th C.
3. Wang Meng (d., 1365), style of. "Mountain Landscape With River and Buddhist Temple." colors on silk. Ch'ing Dynasty (1644-1912), probably 18th C.

JAPAN: PAINTING

Kanō School, close in style to Kanō Motonobu (1476-1559), but signed "Kanō Sanraku" (1559-1635). "Pine Tree and Pair of Swallows" (to left); "Willow Tree, Pair of Sparrows, and Pigeon on Rock" (to right). Sofuku (pair of kakemono, hanging scroll, paintings), sumi-e (black ink painting) on paper. Edo Period (1615-1868), dated in year corresponding to 1635, year of death of Sanraku.

JAPAN: SCULPTURE

Anonymous. "Standing Bodhisattva, Seishi (Incarnation of Divine Wisdom)." carved hinoki (Japanese cypress) in ichiboku ("single block") technique. Middle Heian Period (897-1086), probably Early 11th C.

INDIA: SCULPTURE

1. Anonymous. "Krishna Slaying Kalinga." wood relief from a temple car of South India. Late 18th C.
2. Anonymous. "Shiva in Vrisha-Vahana-Mutri (Shiva Standing, Leaning on Bull Nandi, Attended by Parvati)." wood relief from a temple car of South India. Late 16th-Early 17th C.
3. Anonymous. "Shiva Nataraja (Shiva, Lord of the Dance)." cast bronze and cast iron, from South India. Late 16th-Early 18th C.
4. Anonymous. "Standing Four-armed Shiva." red sandstone relief from Mathura. 8th-10th C.
5. Anonymous. "Vishnu Riding on Garuda." yellowish sandstone relief from a temple in North India. 12th-14th C.



Fig. 14. Japan. Painting. Kanō School. "Pine Tree and Pair of Swallows." Kakemono to left in a sofuku (pair of kakemono, hanging scrolls). sumi on paper. Dated, 1635. Klep Collection.



Fig. 15. Japan. Painting. Kanō School. "Willow Tree, Pair of Sparrows, and Pigeon on Rock." Kakemono to right in a sofuku (pair of kakemono, hanging scrolls). sumi on paper. Dated, 1635. Klep Collection.

ROLF AND ALICE KLEP COLLECTION

CATALOGUE NOTES

OCCIDENT

UNITED STATES

WORKS BY MORRIS GRAVES (1910-)

1. "Green Gates." watercolor, pencil. 1924.
2. "Abandoned Farm House." gouache. 1934.
3. Head of Negro. pencil. 1934-35 (?).
4. Covered Motorcycle (with color notes). pencil. 1934-35.
5. Vulture, Bronx Zoo. gouache. n.d.
6. Bird, New York City. gouache. n.d.
7. Two Reclining Negroes, Central Park, N.Y. pencil. 1935.
8. "New York Church." gouache. 1935.
9. Ring - tailed Monkey (face missing). gouache. 1935.
10. "Table of Sorrow, La Conner." graphite. 1937.
11. Fountain and Church. charcoal. 1937.
12. Bearded Man (Self Portrait), Puerto Rico. pencil. 1937.
13. "Orthodoxy, Mt. Morris Park." pencil. 1937.
14. Praying Mantis. graphite, gouache. 1938.
16. Calf. charcoal. 1938.
17. "Serpent and Moon." gouache. 1938.
19. "Emotion Form in the Field, La Conner." pencil. n.d.
20. "Chick, La Conner." graphite. 1939.
21. "Serpent and Young Bird." black ink, brush. 1939.
22. "Unfinished Part of 'Purification Series.'" Puerto Rico. gouache. 1939.
23. "Puerto Rico." gouache. 1939.
24. "The Crucifixion: Utterances of Christ." gouache. 1939.
25. "Bird, Moon, and Falling Stars." gouache. 1939.
26. Thrush. charcoal. 1940.
27. "Inner Eye Falcon." gouache. 1941.
28. "Great Eagles and Owls of the Inner Eye." charcoal. 1941.
29. "Restless Ink." ink, brush. 1943.
30. " ?." ink, gouache. 1943.
31. "Waterfall, Olympic Peninsula." gouache. 1943.
32. Mother Bird Feeding Young. graphite. 1943.
33. "Crow With Shell." pencil. 1943.
34. "Effort at Flight." graphite. 1943.
35. "Lotus Seed Pod and Rock." ink, gouache. 1944.
36. "The Pure See God." black ink. 1944.
37. "Parhelion." watercolor, chalk. 1944.
39. Parhelion Motive. watercolor, chalk. 1944.

40. "Oregon Pacific Parhelion." watercolor. 1946.
41. "Winter Leaves." ink, brush. 1948.
42. "Winter Leaves." ink, brush (three leaves). 1948.
43. Bird, Mexico. sepia ink, gouache. 1950.
44. Footed Pitcher. pencil. 1954.
45. Angry Young Bird. black chalk. n.d.
46. Goat and Fountain. charcoal. n.d.
47. Owl. pen and ink, gouache, gold ground. 1953.
48. "For Pius XII." ball-point pen and blue ink. n.d.
49. "Waning Moon and Night." ink, mixed mediums. 1941.
50. Rock. pencil. n.d.
51. "Wheelbarrows, Mt. Morris Park." pencil. n.d.
52. Fans, Umbrellas, Table, Chair. pencil. n.d.
53. "Motherhood." pencil. n.d.
54. Chinese Bronze, Four-legged. gouache, purplish ground. n.d.
55. Chinese Bronze, Four-legged. gouache, yellow band at top. n.d.
56. Bottle. gouache. n.d.
57. Vase. gouache. n.d.
61. Black and Red Study. dry brush. n.d.
62. Church With Black Sky. gouache. n.d.
63. Bird. black ink. n.d.
64. Young Bird with Grasses. black ink, brush. n.d.
65. Grasses and Leaf Forms. black ink. n.d.
66. Endless Knot Monogram With Bird. charcoal. n.d.
67. Eagle in Graveyard. pencil. n.d.
68. Stormy Sea. black ink, brush. n.d.
69. "Beached Boat." charcoal. n.d.
70. Bowl and Bowl with Fruit. charcoal. n.d.
71. "For Pius XI" (Candelabra). ball-point pen and blue ink. n.d.
72. Raindrops on White. watercolor. n.d.
73. Raindrops on Pink. watercolor. n.d.
74. Landscape. charcoal. n.d.
75. Seattle Landscape. charcoal. n.d.
76. View of Seattle. charcoal. n.d.
77. Rocks and Skyline. charcoal. n.d.
78. Still Life, Puerto Rico. gouache. 1939. First of pair.
79. Still Life, Puerto Rico. gouache. 1939. Second of pair.
80. Grasses. sepia ink, brush. n.d.
- 81, 96. Light Pole With Radio Tube, Man, Etc. gouache. n.d.
82. Two Abstract Designs. charcoal, ink. n.d.
84. "Crucifix: If Eye Be Lifted Up." watercolor. n.d.
85. Seven Lotus Blossoms in Circle. pen and ink. n.d.
86. Abstract Shape on Brown Ground. gouache. n.d.



Fig. 16. United States. Drawing. Morris Graves (1910-). "Masked Bird." charcoal on paper. n.d. Klep Collection.



1 Fig. 17. United States. Drawing. Morris Graves (1910-). "Walking Goose, Three Geese, and a Swan." pencil on paper. n.d. Klep Collection.

87. Four Pitchers. charcoal, pencil. n.d.
88. Drinking Fountain. pencil. n.d.
97. "Hill" (with color notes). pencil. n.d.
98. Brown Abstract Form. gouache. n.d.
99. Six Bottles With Flowers. pastel, gouache. n.d.
100. Two Negresses. watercolor, gouache. n.d.
101. Street Scene in Perspective. watercolor, ink. n.d.
102. Chalice. ink over white gouache n.d.
103. Table and Bowl. charcoal. n.d.
104. Abstract Design. blue ink, ornamented Chinese paper. n.d.
105. Red Circle and Oriental Monogram. gouache on gold. n.d.
106. "Constellation - Moon and Clouds." charcoal. n.d.
107. Fire Motive. gouache on violet wash. n.d.
108. Abstraction. black ink, brush. n.d.
109. Fire Motive. gouache on brown ground. n.d.
110. Brown and Gray Crystal Forms. gouache. n.d.
111. Circular Forms. black ink, brush. n.d.
112. "Chalice and Moon." gouache. n.d.
113. Barbed Chalice. charcoal, ink. n.d.
114. Chalice. black and blue pencil. n.d.
- 115-120. Dark and Light Chalice. graphite (set of six drawings). n.d.
121. Three Chalices. graphite. n.d.
122. Chalice Forms. black chalk. n.d.
123. Thin Animal With Chalice. pencil. n.d.
124. Chalice Form With Fish. graphite. n.d.
125. Chalice in Opalescent Gray. watercolor. n.d.
126. Masked Bird. watercolor. n.d.
127. Animal Sofa. pencil. n.d.
128. Lion Bench. charcoal. n.d.
129. Sofa With Claw Feet. charcoal. n.d.
130. Detail For Furniture Leg. pencil, charcoal. n.d.
131. Dog. charcoal. n.d.
132. Furry Stool With Lion Feet. pencil. n.d.
133. Stool With Lion Feet. charcoal. n.d.
137. Masked Fox. charcoal. n.d.
148. Owl Studies With Notes. charcoal. n.d.
151. Animal Drawings. graphite. n.d.
156. "Red Water Buck." pencil. n.d.
178. Doe in Enclosing Form. watercolor. n.d.
180. Wolfhound Wearing Crown. pencil. n.d.
184. Mother Bear. graphite, red gouache. n.d.
191. Goats and Goat Head Details. pencil. n.d.
200. Two Standing Goats. pencil. n.d.



1 Plate III. Morris Graves (1910-). "Owl." pen and ink, gouache, gold ground. 1953.



Plate IV. Morris Graves (1910-). "Fountain." gouache. n.d.

205. "The Lions." pencil. n.d.
207. Reclining Deer (with notes). pencil. n.d.
208. Three Frogs and Tadpole. pencil. n.d.
209. Dog. pencil. n.d. First of a pair.
212. Dog. pencil. n.d. Second of a pair.
216. Ape Scratching Back. pencil. n.d.
218. Streamlined Mouse. wash. n.d.
220. Moles. sepia ink, brush. n.d.
221. Fox in Burrow. charcoal. n.d.
222. Hibernating Animal. ink, brush. n.d.
- 223-225. Burrowing Animal. charcoal (set of three drawings). n.d.
226. Burrowing Animal (with dark shading). ink, brush. n.d.
231. Plant Form. gouache, gold ground. n.d.
232. Lotus Forms. white gouache on black. n.d.
234. Bird Pitcher With Flowers. charcoal, gouache (block-printed). n.d.
237. Vase of Flowers. watercolor, yellow ground. n.d.
238. Vase With White Flower. watercolor. n.d.
239. Growing Plants. gouache, charcoal, gold ground. n.d.
245. Leaf Spray With White Flower. gouache, black ink ground. n.d.
246. Buds and Blossom. watercolor, gold ground. n.d.
250. Plant. gouache. n.d.
251. Growing Plant. black ink, brush. n.d.
254. Leaf. wash ("indigo tempera"). n.d.
255. "Drawing For 'Winter Leaves'." gouache. n.d.
257. "Drawing For 'Effort To Bloom'." charcoal, pencil. n.d.
258. Flower Bud in Vase. wash. n.d.
259. Grasses in Vase. black ink, brush. n.d.
260. Sprig of Flowers. gouache. n.d.
261. Grasses. blue ink, brush, ochre ground. n.d.
263. Leafy Branch. black ink, sepia, brush. n.d.
266. Flowers in Mug. dry-brush. n.d.
267. White Flowers in Red Pot. watercolor, gouache, charcoal. n.d.
268. White Poppy. white gouache, black ink. n.d.
269. Seedlings in Pot. watercolor, gouache. n.d.
- 270-272. Lily of the Valley. gouache. (set of three). n.d.
273. White Flowers in Box. gouache, dark ground. n.d.
274. White Flowers in Box. gouache, black and gold ground. n.d.
275. Lily of the Valley. watercolor, black ink, on blue. n.d.
276. Fall Flower in Bottle. watercolor, gouache. n.d.
277. Leaves. gouache, gold ground. n.d.
278. Leaves and Red Stem. gouache, gold ground. n.d.
282. Masked Bird. charcoal. n.d.
288. "Like a Homogeneous Plane of the Mind." pen, blue ink. n.d.

289. Dead Pigeon. pencil. n.d.
294. Resting Bird. charcoal. n.d.
295. Pigeon. graphite. n.d.
298. Goose With Spread Wings. pencil. n.d.
303. "Drawing For Ibis Feeding On Its Own Breast." pencil. n.d.
309. Sea Gull. charcoal. n.d.
310. Bird. pencil. n.d.
312. Walking Goose, Three Geese, and Swan. pencil. n.d.
315. Dead Pigeon. pencil. n.d.
318. Dead Pigeon With Square Head. pencil. n.d.
320. Pheasants and Birds. pencil. n.d.
321. Ostrich. pencil. n.d.
323. Birds (Grosbeak, Etc.). charcoal, pencil. n.d.
325. Birds and Foot Detail. pencil. n.d. Reverse: Chalice Detail.
326. "Green Heron." pencil (with notes). n.d.
334. Heron. pen and ink. n.d.
335. Standing Swan in Profile. pencil. n.d.
336. Birds. gouache. n.d.
337. Bird Studies: Stacked Birds. pencil. n.d.
342. Eagle on Rock. pencil (with color notes). n.d.
344. Owl. pencil and color crayon. n.d.
345. Crested Bird With Heart. black and red chalk. n.d.
346. Swimming Mallard. black ink, brush. n.d.
349. Gull Landing. charcoal. n.d.
350. Fantastic Bird. ink, brush. n.d.
353. Three Pairs of Birds. black chalk. n.d.
357. Swimming Duck. ink, brush. n.d.
358. Singing Bird in Pine Tree. black chalk. n.d.
360. Swimming Duck, Preening. black chalk. n.d.
361. Pigeon Studies (Northwest Indian Source). graphite. n.d.
364. Studies of Swimming Fish. pencil. n.d.
365. Three Cranes. Swallowing. charcoal, pencil. n.d.
366. "Osprey With Fish." charcoal. n.d.
367. Studies of Snake Heads and Owls. pencil. n.d.
368. Pigeons. charcoal (with color notes). n.d.
369. Feeding Birds. charcoal. n.d.
370. Singing Birds. pencil, charcoal. n.d.
371. Studies of Hawk Details. pencil. n.d.
372. Singing Bird With Speckled Breast. black chalk. n.d.
373. Studies of Walking Bird. charcoal. n.d.
378. Peacock-Bronze Flower Vase. gouache. n.d.
379. Bird Preening Breast. violet wash, ink, brush. n.d.
381. Sad Young Bird. red and black ink line. n.d.

383. Eagle in Cage. black ink, brush, pink ground. n.d.
384. Bird With Rose-colored Plumage. gouache, gold ground. n.d.
388. Bird With Bleeding Heart. wash, gilt and red gouache. n.d.
394. Fish. charcoal. n.d.
399. Bird With Black Head. gouache. n.d.
400. Masked Bird. gouache, dry-brush, gold ground. n.d.
401. Proud Bird. gouache, ink, brush, green ground. n.d.
403. Standing Duck. black dry-brush, green ground. n.d.
404. Singing Bird on Crescent. black and sepia ink. n.d.
407. Heron Swallowing Fish. blue ink, pen. n.d.
409. Three Birds. black chalk. n.d.
410. Blue Jay, Owl, Bird Details. black chalk. n.d.
412. Crested Bird. watercolor, with gold tones. n.d.
416. Goose. black ink, brush. n.d.
419. Crane With Moon. blue ink, pen. n.d.
421. Table With Snakes. tempera. n.d.
422. Bird and Egg. ink, brush, silver ground. n.d.
424. Baby Owl. black and white chalk, gold and silver ground. n.d.
455. "Message For Yone-san;" "Stone and Autumn Grasses." ink;
both sides of paper bag. n.d.
456. "Two Deer in Snow." pencil. n.d.
- 460-461. Abstract Design. pen and ink. (set of two). n.d.
462. Bird With Hat (with note). pen and ink. n.d.
467. Masked Bird. tempera, dark ground. n.d.
474. Fountain Seen Through Opening in Red Wall. gouache. n.d.
475. Landscape. watercolor. n.d.
477. "Father Divine Angel." gouache. n.d.
480. "Fountain." gouache. n.d.
490. "Constellation - Moon and Clouds." pencil. n.d.



Fig. 18. United States. Drawing. Morris Graves (1910-). "Message for Yone-san;" "Stone and Autumn Grasses." pen and ink, on two sides of a paper bag. n.d. Klep Collection.

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COLLIER'S
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ELKS
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FAMILY CIRCLE
FORTUNE
GOOD HOUSEKEEPING
LIFE
LOOK

LIBERTY
MOTOR BOATING
NATIONAL GEOGRAPHIC
NATIONAL PARENT-TEACHERS
SECURITY BULLETINS
NEWSWEEK
PROGRESSIVE ARCHITECTURE
SATURDAY EVENING POST
SUCCESSFUL FARMING
THE LAMP
THE RESERVE BULLETIN
THIS WEEK
WOMAN'S HOME COMPANION
YATCHING



Fig. 19. United States. Drawing. Morris Graves (1910-). "Heron Swallowing Fish." pen and blue ink on paper. n.d. Klep Collection.

Cover Illustration:

Japan. Sculpture. "Standing Bodhisattva, Seishi." Middle Heian Period
(897-1086), probably Early 11th C.

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